

Act IV

PROFONDA VALLE IN ISCOZIA.

La riva del lago Loomod si vede in prospetto. Monti praticabili, coperti di seive a destra e sinistra, dov'è un pineto presso cui una modesta casa. Cade il sole.

CORO D'INTRODUZIONE

Lontani suoni di cornamuse e corni che si appressano. Voci di Pastori, Donne e Carciatori che scendono dai monti e s'incontrano sulla scena.

$\text{♩} = 120$
ALLEGRO

legato assai

1

pp

Ten.
CORO

B. PASTORI Voci interne sulle montagne

p Ca-de il gior - - no...

2 Ca-de il gior - - no...

a-sil se-cu-ro tro-vi il

a-sil se-cu-ro tro-vi il

greg-ge col pa - stor..... Altre voci interne da altre parti delle montagne

greg-ge col pa - stor.....

3

Ten.
CORO

B. CACCIATORI Sparve il so - le...

Sparve il so - le...

il cal.le è scu.ro, lascia i bo.schi, o caccia.tor.....

il cal.le è scu.ro, lascia i bo.schi, o caccia.tor.....

DONNE MIETITRICI
Sop.

Altre voci interne da altre parti
p

CORO

Vien la not . . tel..

4

(Tutti scendono dalle montagne da diverse parti e s'incontrano)

all'a.bi.tu.ro torna carco il mieti . tor.

8 **5**

p

sciolte

8

Sop. MIETITRICI

CORO

Ten. Oh lie-to di...

CACCIATORI A . mi . ci...

B. A . mi . ci...

PASTORI Vi . . va!..

B. Vi . . va!..

8

Lie . to pur..... per noi..... fi . ni.

Lie . to pur..... per noi..... fi . ni.

Lie . to pur..... per noi..... fi . ni.

Lie . to pur..... per noi..... fi . ni.

8

[6]

Vi . va! vi . va! vi . .


Vi . va! vi . va! vi . .

Vi . va! vi . va! vi . .

Vi . va! vi . va! vi . .

Vi . va! vi . va! vi . .

8



. . . va!

. . . va!

. . . va!

. . . va!

. . . va!

8



7

pp

Ten. CACCIATORI

CORO

Sul . le roc . cie più sco . sce . se, nel più fol . .

Sul . le roc . cie più sco . sce . se, nel più fol . .

p

. . to del . le sel . ve in . se . gui . to ab . biam le

. . to del . le sel . ve in . se . gui . to ab . biam le

bel . ve, nè al . cun col . . po erra . to an . dò.

bel . ve, nè al . cun col . . po erra . to an . dò.

Ten. *ppp* e *legato*

CORO

PASTORI

B.

Colli a - pri - chier - bo - si pia - ni fu - ron pa - sco - lo all'ar - men - to;

8

pppp

dis - se - tol - lo un rio d'ar - gen - to, poi l'o - vi - le il

ah!.....

Sop. MIETITRICI

CORO

Del me - rig - gio:..... a'rai co - cen - ti

ri - co - vrò.

9

noi co - gliem - - - mo a - ra - te spi - - che; or..... tor

ben legato

- niam del - l'om - bre a - mi - - che la.....fre - sc'au - ra a

re - spi - rar. *mf* O - gni gior - - - no pa - ria que - sto

mf O - gni gior - - - no pa - ria que - sto

mf O - gni gior - - - no pa - ria que - sto

mf O - gni gior - - - no pa - ria que - sto

mf O - gni gior - - - no pa - ria que - sto

10

ne sor - ri - - da avven - tu - ra - - to, o - gni.....

ne sor - ri - - da avven - tu - ra - - to, o - gni.....

ne sor - ri - - da avven - tu - ra - - to, o - gni.....

ne sor - ri - - da avven - tu - ra - - to, o - gni.....

ne sor - ri - - da avven - tu - ra - - to, o - gni.....

co - real cie - lo gra - - to gra - zie ed in - ni

co - real cie - lo gra - - to gra - zie ed in - ni

co - real cie - lo gra - - to gra - zie ed in - ni

co - real cie - lo gra - - to gra - zie ed in - ni

co - real cie - lo gra - - to gra - zie ed in - ni

POCO PIÙ MOSSO

po - trà al - zar.

O.gni gior.no pa.ri a

po - trà al - zar. O.gni gior.no pa.ri a que

po - trà al - zar. O.gni gior.no pa.ri a que

po - trà al - zar.

O.gni gior.no pa.ri a

po - trà al - zar.

O.gni gior.no pa.ri a

II *POCO PIÙ MOSSO*

questo

ne sor - ri.da avven.tu - ra.to, o.gni

.sto ne sor - ri.da avven.tu - ra - - - - - to, o.gni

.sto ne sor - ri.da avven.tu - ra - - - - - to, o.gni

questo

ne sor - ri.da avven.tu - ra.to, o.gni

questo

ne sor - ri.da avven.tu - ra.to, o.gni

core al cie.lo gra.to lo.di e grazie potrà alzar, o.gni giorno al cie.lo

core al cie.lo gra.to lo.di e grazie potrà alzar, o.gni giorno al cie.lo

core al cie.lo gra.to lo.di e grazie potrà alzar, o.gni giorno al cie.lo

core al cie.lo gra.to lo.di e grazie potrà alzar, o.gni giorno al cie.lo

core al cie.lo gra.to lo.di e grazie potrà alzar, o.gni giorno al cie.lo

ANCORA POCO PIÙ MOSSO

gra.to lo.di e grazie po.trà al.zar, lo.di e

gra.to lo.di e gra.zie po.trà al.zar, lo.di e gra . zie, lo.di e

gra.to lo.di e gra.zie po.trà al.zar, lo.di e gra . zie, lo.di e

gra.to lo.di e gra.zie po.trà al.zar, lo.di e gra . zie, lo.di e

gra.to lo.di e gra.zie po.trà al.zar, lo.di e gra . zie, lo.di e

12 ANCORA POCO PIÙ MOSSO

8-----

ff

grazie potrà alzar,

lo die grazie potrà alzar, o.gni

grazie potrà alzar, lo die gra - zie, lo die grazie potrà alzar, o.gni

grazie potrà alzar, lo die gra - zie, lo die grazie potrà alzar, o.gni

grazie potrà alzar, lo die gra - zie, lo die grazie potrà alzar, o.gni

grazie potrà alzar, lo die gra - zie, lo die grazie potrà alzar, o.gni

8-----

8-----

core al cielo grato lodi e grazie potrà alzar.....

core al cielo grato lodi e grazie potrà alzar.....

core al cielo grato lodi e grazie potrà alzar.....

core al cielo grato lodi e grazie potrà alzar.....

core al cielo grato lodi e grazie potrà alzar.....

8-----

13

(si disperdono)

8



8



8



14

8



Sop. MIETITRICI

(in lontananza)



Vien la not . . . te!..



CORO
CACCIATORI

Sparve il so - - - - - le...

Two staves of music for the Cacciatori. The top staff is in treble clef and the bottom in bass clef. Both are in G major (one sharp). The melody is simple, with a long note on 'so' and a dotted note on 'le'.

CORO
PASTORI

Sparve il so - - - - - le... Cade il Cade il

Two staves of music for the Pastori. The top staff is in treble clef and the bottom in bass clef. Both are in G major. The melody is simple, with a long note on 'so' and a dotted note on 'le'. The lyrics 'Cade il' are written at the end of the staves.

p

Piano accompaniment for the first system. The right hand has a simple melody, and the left hand has a simple bass line. The dynamic is marked *p*.

gior - - - - - no!..

Two staves of music for the second system. The top staff is in treble clef and the bottom in bass clef. Both are in G major. The melody is simple, with a long note on 'gior' and a dotted note on 'no!..'. The lyrics 'gior' and 'no!..' are written below the staves.

gior - - - - - no!..

15

Two staves of music for the third system. The top staff is in treble clef and the bottom in bass clef. Both are in G major. The melody is simple, with a long note on 'gior' and a dotted note on 'no!..'. The lyrics 'gior' and 'no!..' are written below the staves. A box with the number '15' is placed above the first measure of the top staff. The dynamic is marked *p*.

pp

Piano accompaniment for the third system. The right hand has a simple melody, and the left hand has a simple bass line. The dynamic is marked *pp*.

Piano accompaniment for the fourth system. The right hand has a simple melody, and the left hand has a simple bass line.

SCENA E PREGHIERA

A VOCI SOLE

Briano ed Aroldo in eguale costume di Solitari compariscono da una vetta a destra, e scendono avviandosi alla casa.

(guardando verso la parte onde s'udivano i canti)

AROLDO

Cantan fe - li - ci!.. ed io l'inferno ho in co - re!.. Mi tra-

RECITATIVO

A

di - a l'in - fe - de - lei.. Ah che odiar - la do - vrei... *dolce* pur l'a - mo - ri.

f *p*

A

BRIANO - co - ra!..

(La campana d'un prossimo villaggio suona l'Ave)

La cam - pa - na del - la

A

Chè ne in - vi - tà alla pre - ghie - ra.

B

se - ra!..

Campana

(s'inginocchiando)

A *Preghiamo, preghia.mo.*

B Sop. *Orsù al ciel la mente alziamo. Preghia.mo.*

Ten. (interno) *Preghia.mo.*

Bassi *Preghia.mo.*

Ten. *Preghia.mo.*

Bassi (interno) *(sulle montagne in lontananza) Preghia.mo.*

Preghia.mo.

AND.^{te} MOSSO ♩ = 88

Voci sole

A *Angiol di Di . o, cu . sto . de mi . o, prega per me.*

B *Angiol di Di . o, cu . sto . de mi . o, prega per me.*

An . giol di

An . giol di Di . o, cu . sto . de

An . giol di Di . o, cu . sto . de

Angiol di Di . o, cu . sto . de mi . o, prega per

16 *Angiol di Di . o, cu . sto . de mi . o, prega per*

AND.^{te} MOSSO ♩ = 88

A Tu mi pro- teg - gi, m'in.

B Tu mi pro- teg - gi, m'in.

Di - o, cu - sto - de mi - o, prega per me.

mi - o, prega per me.

mi - o, prega per me.

me.

me.

Tu mi pro.

Tu mi pro.

A . spirae reg - gi, tu mi pro.

B . spirae reg - gi, tu mi pro.

Tu mi pro- teg - gi, m'inspira e reg - gi,

Tu mi pro- teg - gi, m'in- spira e reg - gi,

Tu mi pro- teg - gi, m'in- spira e reg - gi,

. teg - gi, m'in- spira e reg - gi,

. teg - gi, m'in- spira e reg - gi,

17

A .teggie reg - gi,m'af.fido a te. Angiol d'

B .teggie reg - gi,m'af.fido a te. Angiol di

tu mi proteg-gie reg gi,m'affido a te!

tu mi proteg-gie reg - gi,m'af.fido a te.

tu mi proteg-gie reg - gi,m'af.fido a te.

tu mi proteg-gie reg - gi,m'af.fido a te.

tu mi proteg-gie reg - gi,m'af.fido a te.

tu mi proteg-gie reg - gi,m'af.fido a te.

A Di . o, m'affido a te,.....

B Di . o, m'affido a te,.....

Angiol di Di . o!

Angiol di Di . o!

Angiol di Di . o!

Angiol di Di . o!

Angiol di Di . o! m'affido a

Angiol di Di . o! m'affido a

A

B

m'affido a te, m'affido a te, m'affido a te, *ppp* a

m'affido a te, m'affido a te, m'affido a te, *ppp* a

m'affido a te,.....m'affido a te,..... *ppp* a

m'affido a te,.....m'affido a te, *ppp* a

m'affido a te,.....m'affido a te, *ppp* a

te,.....m'affido a te, m'affido a te, *ppp* a

te,.....m'affido a te, m'affido a te, *ppp* a

f *f* *ppp* *pp*

A

B

te, pre-ga per me, pre-ga per me..... *pp* *morendo*

te, pre-ga per me, pre-ga per me..... *pp* *morendo*

..... pre-ga per me, pre-ga per me..... *pp* *morendo*

te, pre-ga per me, pre-ga per me..... *pp* *morendo*

te, pre-ga per me, pre-ga per me..... *pp* *morendo*

te, pre-ga per me, pre-ga per me..... *pp* *morendo*

te, pre-ga per me, pre-ga per me..... *pp* *morendo*

ff *pp* *morendo*

BURRASCA

È notte: la luna, che si sarà alzata durante la preghiera, viene coperta da grosse nubi; il vento impetuoso soffia e sconvolge il lago.

$\text{♩} = 160$
ALL: MOSSO

pp

18

19

leggerissime

ms.

The musical score is written for piano in 3/4 time. It consists of five systems of staves. The first system begins with a tempo marking of 'ALL: MOSSO' and a quarter note equal to 160. The music starts with a piano (pp) dynamic. The first four systems contain various melodic and harmonic passages, including triplets and sixteenth-note runs. The fifth system begins with a measure number of 19 and a 'leggerissime' marking, featuring a rapid sixteenth-note melody in the right hand. A measure number of 18 is also present at the start of the fourth system. The score concludes with a 'ms.' (fine) marking.

Piano accompaniment system 1. Treble and bass staves. Treble staff has a melodic line with eighth notes. Bass staff has a rhythmic pattern with eighth notes and a *ppp* dynamic marking.

Piano accompaniment system 2. Treble and bass staves. Treble staff continues the melodic line. Bass staff has a sustained chordal texture. A *ms.* (more) marking is present.

Piano accompaniment system 3. Treble and bass staves. Treble staff continues the melodic line. Bass staff has a rhythmic pattern with eighth notes and a *pp* dynamic marking.

Piano accompaniment system 4. Treble and bass staves. Treble staff has a melodic line with a triplet of eighth notes. Bass staff has a rhythmic pattern with eighth notes. A measure number **20** is in the left margin.

Vocal staves system 1. Tenor (Tén.) and Bass (Bassi) staves. The Tenor staff has the lyrics "Voci lontane" and "Al la - - - go." The Bass staff has the lyrics "Al la - - - go."

Vocal staves system 2. Tenor (Tén.) and Bass (Bassi) staves. The Tenor staff has the lyrics "Altre voci lontane" and "Al". The Bass staff has the lyrics "Al".

Piano accompaniment system 5. Treble and bass staves. Treble staff has a melodic line with a triplet of eighth notes. Bass staff has a rhythmic pattern with eighth notes.

Sop.

Al la

la go.

la go.

crps *sa* *poco* *a* *poco*

-go.

(Scoppia un fulmine)
(Lampi e pioggia)

ff

(Il Coro accorre da tutte le parti)

mf

leggero

Maina a pop - pa.

A te, a

Maina a pop - pa.

A te, a

Maina a pop - pa.

Maina a pop - pa.

(L'uragano in tutta la sua forza. Fulmini e tuoni)

Ah!

pro - ra...

(gettano una fune)

pro - ra...

Ti - ra...

for - - - -

Ti - ra...

for - - - -

21

ff

First system of a musical score. It consists of a vocal line and two piano accompaniment staves (treble and bass). The vocal line has a treble clef and a key signature of one sharp (F#). The lyrics "Gr: n....." are written below the vocal staff. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

Second system of the musical score. It continues the vocal and piano parts from the first system. The vocal line has the lyrics ".te." below it. The piano accompaniment maintains the same rhythmic pattern.

Third system of the musical score. The vocal line continues with the lyrics ".te." below it. The piano accompaniment introduces triplet figures in both the right and left hands, marked with a '3' and a slur.

Fourth system of the musical score. The vocal line has the lyrics "Di . . o," below it. The piano accompaniment continues with triplet figures in both hands, marked with a '3' and a slur.

Fifth system of the musical score. The vocal line has the lyrics "pie - tà di lo ro!" below it. The piano accompaniment continues with triplet figures in both hands, marked with a '3' and a slur.

..... pie . tà di lo - ro!.....

Ti . ra...for

Ti . ra...for

Ti . ra...for

Ti . ra...for

ff

This system contains the first vocal entry. The vocal staves (Soprano, Alto, Tenor, Bass) enter with the lyrics "pie . tà di lo - ro!". The piano accompaniment features a melodic line in the right hand and a more active, chromatic line in the left hand. The system concludes with a fortissimo (*ff*) piano passage.

..... gran Dio, li sal va, pie . tà di

-te. Ti ra... a

-te. Ti ra... a

-te. Ti ra... a

-te. Ti ra... a

This system continues the vocal parts. The vocal staves enter with the lyrics "..... gran Dio, li sal va, pie . tà di". The piano accompaniment continues with a similar melodic and harmonic texture, featuring a fortissimo (*ff*) piano passage at the end of the system.

lori..... pietà di lori.....

pop - - - - - pa... ti - - - - -

pop - - - - - pa... ti - - - - -

pop - - - - - pa... ti - - - - -

pop - - - - - pa... ti - - - - -

pop - - - - - pa... ti - - - - -

The piano accompaniment consists of a treble and bass staff. The treble staff features a series of chords and melodic lines, while the bass staff provides a rhythmic foundation with eighth and sixteenth notes.

..... pie - tà di lori..

-ra.

-ra.

-ra.

-ra.

-ra.

The piano accompaniment continues with a treble and bass staff. A measure number '22' is visible in the treble staff. The bass staff features a prominent melodic line with eighth notes.

pp. leggerissimo

pp

f

p

The first system of music is a piano accompaniment for a vocal piece. It consists of two staves, treble and bass. The key signature has two flats (B-flat and E-flat). The tempo/mood is marked 'pp. leggerissimo'. The first measure is marked 'pp' (pianissimo). The second measure is marked 'f' (forte). The third measure is marked 'p' (piano). The music features complex chordal textures and melodic lines in both hands.

Sop.

Ten.

Bassi

Ten.

Bassi

Ah!.....

Ah!

Ah!

Ah!

Ah!

The vocal staves are arranged in a system. The Soprano (Sop.) staff is empty. The Tenor (Ten.) staff has a vocal line starting with 'Ah!.....'. The Basses (Bassi) staff has a vocal line starting with 'Ah!'. The Tenor (Ten.) staff has a vocal line starting with 'Ah!'. The Basses (Bassi) staff has a vocal line starting with 'Ah!'. The vocal lines are marked with a 'v' symbol.

23

ff

f

The second system of music is a piano accompaniment. It consists of two staves, treble and bass. The key signature has two sharps (F-sharp and C-sharp). The first measure is marked 'ff' (fortissimo). The second measure is marked 'f' (forte). The music features complex chordal textures and melodic lines in both hands.

..... ah!.....

Mai.na a pop.pa,a pop . pa,a pop

Mai.na a pop.pa,a pop . pa,a pop

Mai.na a pop.pa,a pop . pa,a pop

Mai.na a pop.pa,a pop . pa,a pop

The first system of a musical score. It consists of five vocal staves (Soprano, Alto, Tenor 1, Tenor 2, Bass) and a piano accompaniment. The vocal parts are in a homophonic setting, with the lyrics 'Mai.na a pop.pa,a pop . pa,a pop' repeated across the staves. The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand, with a key signature of one sharp (F#) and a 2/4 time signature.

..... ah!.....

-pa. Ti . ra,ti . ra,ti . ra... for

-pa. Ti . ra,ti . ra,ti . ra... for

-pa. Ti . ra,ti . ra,ti . ra... for

-pa. Ti . ra,ti . ra,ti . ra... for

The second system of the musical score. It continues the vocal and piano parts from the first system. The vocal parts now have the lyrics '-pa. Ti . ra,ti . ra,ti . ra... for' repeated across the staves. The piano accompaniment continues with the same melodic and harmonic lines, maintaining the key signature of one sharp (F#) and the 2/4 time signature.

..... ah!

te, mai.na a pop - pa,mai.na a pop

te, mai.na a pop - pa,mai.na a pop

te, mai.na a pop - pa,mai.na a pop

te, mai.na a pop - pa,mai.na a pop



(Dopo vari sforzi,tirata dalla fune,compare
una barca mezza franta,colla vela squarciata.
Vi sono due Barcaioli, Mina ed Egberto.)

..... ah!


pa, ti.ra,ti.ra,ti.ra, ti.ra.

pa. ti.ra,ti.ra,ti.ra, ti.ra.

pa. ti.ra,ti.ra,ti.ra, ti.ra.

pa ti.ra,ti.ra,ti.ra, ti.ra.





Ap-pro-da!..

Ap-pro-da!..

Ap-pro-da!..

Ap-pro-da!..

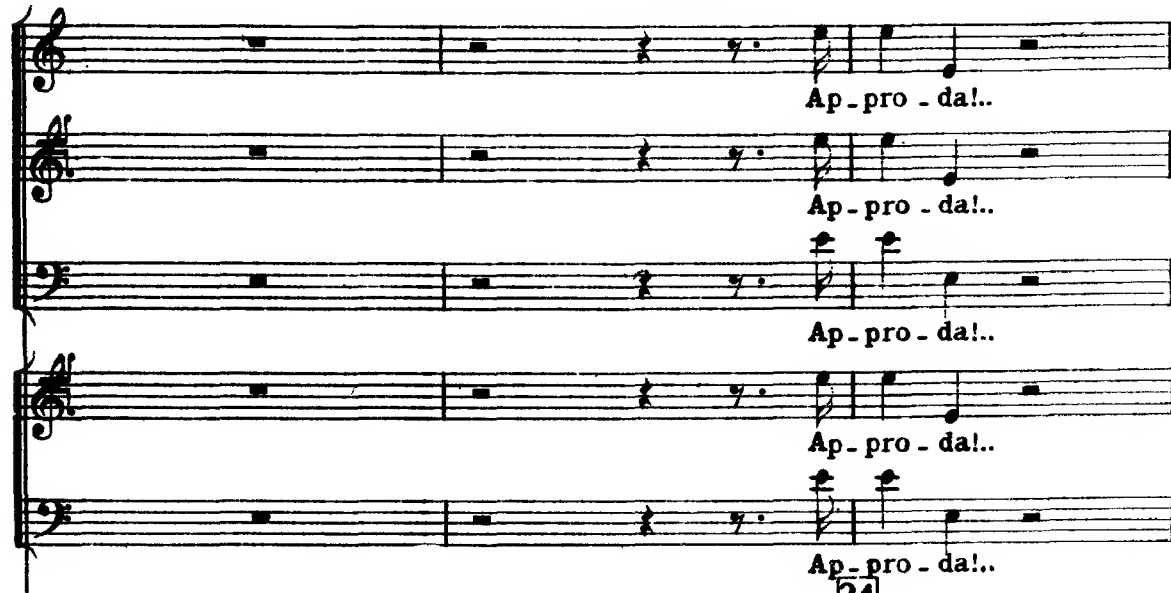
Ap-pro-da!..

This system contains five vocal staves. Each staff has a treble and bass clef. The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics 'Ap-pro-da!..' are written below each staff. The music is in a key with one sharp (F#) and a 4/4 time signature.



dim.

This system shows the piano accompaniment for the first system. It consists of two staves, treble and bass. The music is in a key with one sharp (F#) and a 4/4 time signature. The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics 'Ap-pro-da!..' are written below the staves.



Ap-pro-da!..

Ap-pro-da!..

Ap-pro-da!..

Ap-pro-da!..

Ap-pro-da!..

This system contains five vocal staves. Each staff has a treble and bass clef. The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics 'Ap-pro-da!..' are written below each staff. The music is in a key with one sharp (F#) and a 4/4 time signature.



24

pp

This system shows the piano accompaniment for the second system. It consists of two staves, treble and bass. The music is in a key with one sharp (F#) and a 4/4 time signature. The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics 'Ap-pro-da!..' are written below the staves. The page number '24' is written in a box above the second staff. The dynamic marking 'pp' is written below the first staff.



First system of musical notation. The treble staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bass staff contains a similar melodic line. A piano (*p*) dynamic marking is placed above the bass staff. A pianissimo (*pp*) dynamic marking is placed below the bass staff at the end of the system.



Second system of musical notation. The treble staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bass staff contains a similar melodic line. A piano (*p*) dynamic marking is placed above the bass staff. A pianissimo (*pp*) dynamic marking is placed below the bass staff at the end of the system.



Third system of musical notation. The treble staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bass staff contains a similar melodic line. A piano (*p*) dynamic marking is placed above the bass staff. A pianissimo (*pp*) dynamic marking is placed below the bass staff at the end of the system.

È sal



Fourth system of musical notation. The treble staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bass staff contains a similar melodic line. A piano (*p*) dynamic marking is placed above the bass staff. A pianissimo (*pp*) dynamic marking is placed below the bass staff at the end of the system.

È sal



Fifth system of musical notation. The treble staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bass staff contains a similar melodic line. A piano (*p*) dynamic marking is placed above the bass staff. A pianissimo (*pp*) dynamic marking is placed below the bass staff at the end of the system.

È sal



Sixth system of musical notation. The treble staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bass staff contains a similar melodic line. A piano (*p*) dynamic marking is placed above the bass staff. A pianissimo (*pp*) dynamic marking is placed below the bass staff at the end of the system.

È sal



Seventh system of musical notation. The treble staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bass staff contains a similar melodic line. A piano (*p*) dynamic marking is placed above the bass staff. A pianissimo (*pp*) dynamic marking is placed below the bass staff at the end of the system.

È sal



Eighth system of musical notation. The treble staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bass staff contains a similar melodic line. A piano (*p*) dynamic marking is placed above the bass staff. A pianissimo (*pp*) dynamic marking is placed below the bass staff at the end of the system.

m.s.

pp
m.d.

(la tempesta è calmata, i viaggiatori scendono a terra)

va!..

va!..

va!..

va!..

va!..

va!..

The first system of the musical score consists of six staves. The top five staves are vocal parts, each with a long melisma 'va!..' spanning the first two measures. The bottom staff is the piano accompaniment, featuring a rhythmic pattern of eighth and sixteenth notes. The key signature has two sharps (F# and C#), and the time signature is 2/4.

sal . . . va!..

sal . . . va!..

sal . . . va!..

sal . . . va!..

sal . . . va!..

sal . . . va!..

The second system of the musical score also consists of six staves. The top five staves are vocal parts, each with a melisma 'sal . . . va!..' spanning the first two measures. The bottom staff is the piano accompaniment, continuing the rhythmic pattern from the first system. The key signature and time signature remain the same.

Lo . . . de al Si.

Lo . . . de al Si.

Lo . . . de al Si.

Lo . . . de al Si.

Lo . . . de al Si.

The piano accompaniment features a complex melodic line in the right hand with many accidentals and triplets, and a more rhythmic bass line.

gnor. Lo *ppp*

gnor. Lo *ppp*

gnor. Lo *ppp*

gnor. Lo *ppp*

gnor. Lo *ppp*

The piano accompaniment continues with a similar style, featuring a melodic right hand and a rhythmic left hand.

Four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics. The lyrics are:
Soprano: . de al Si - gnor.
Alto: . de al Si - gnor.
Tenor: . de al Si - gnor.
Bass: . de al Si - gnor.
The music is in G major (one sharp) and 4/4 time. Each staff has a treble clef for Soprano and Alto, and a bass clef for Tenor and Bass. The lyrics are written below the staves.

Piano accompaniment for the first system. The right hand (treble clef) features a melodic line with eighth and sixteenth notes, and the left hand (bass clef) provides a harmonic foundation with chords and moving lines. The key signature is G major (one sharp).

Piano accompaniment for the second system. The right hand continues the melodic line with various rhythmic patterns, and the left hand provides harmonic support. The key signature remains G major (one sharp).

Piano accompaniment for the third system. The right hand features a melodic line with eighth and sixteenth notes, and the left hand provides harmonic support. The key signature is G major (one sharp). The system ends with a fermata over the final chord. The tempo marking *allarg.* (allargando) is present, and the dynamic marking *ppp* (pianissimo) is at the bottom.

SCENA E TERZETTO-QUARTETTO FINALE

MINA, AROLD, EGBERTO, BRIANO

♩ = 88

ALL.^o ASSAI MODERATO


O Soprani
R Tenori
O
C Bassi

pp
Bussate a quella porta... i . vi di . moran, e ospitar - vi po.

pp
Bussate a quella porta... i . vi di . moran, e ospitar - vi po.

pp
Bussate a quella porta... i . vi di . moran, e ospitar - vi po.

♩ = 88
ALL.^o ASSAI MODERATO



(il Coro parte)

. tran due so . li . ta . . rii.

. tran due so . li . ta . . rii.

. tran due so . li . ta . . rii.





Piano introduction in G major, 2/4 time. The music features a melodic line in the right hand and a harmonic accompaniment in the left hand. The tempo is marked 'ALL.^o MODERATO' with a metronome marking of 108. The dynamics range from *pp* to *p*. The piece concludes with a *morendo* (dying away) instruction.

MINA

Ah! più non reggo!

Ohimè! sento mancarmi...



Piano accompaniment for Mina's first vocal line. The piano part consists of chords and single notes in the right hand, and a more active bass line in the left hand. The dynamics are *p* and *pp*.

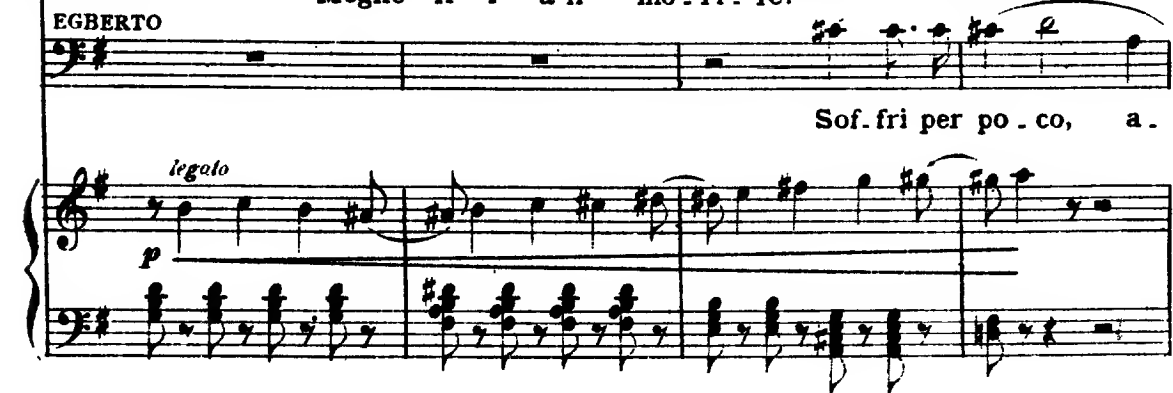


Mina's second vocal line. The melody continues with a mix of eighth and sixteenth notes. The lyrics are 'Meglio fi - a il mo - ri - re!'.

EGBERTO

Meglio fi - a il mo - ri - re!

Sof. fri per po - co, a .



Piano accompaniment for Egberto's first vocal line. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. The dynamics are *p* and *legato*.



Mina's third vocal line. The melody is marked 'Recit.' (Recitativo). The lyrics are 'E i no - stri ser - vi?..'. The piano part provides a simple harmonic accompaniment.

(indicando la casa)

.vrem co - là ri - po - so.

Di - o ve - gli su lo - ro!



Piano accompaniment for Mina's third vocal line. The piano part consists of chords and single notes in the right hand, and a more active bass line in the left hand. The dynamics are *p* and *Recit.*.

26 Po . ve . ro pa . dre mi . o!.. perdo na a que - sta disgraziata

a tempo

M donna che te se guì fug . gen . te da' luoghi o . ve pu .

VI - ni . ta, o . ve pu . ni . ta fu co . tanto.

EGB.

Non più... qui posa, o

p

F. (la fa seder sopra un sasso, e va a picchiar alla porta)

Mi . na... ter gi il pian . . . to.

più p dim.

AROLD

AROLD

(voce interna)

EGB.

Chi v'ha?..

morendo **27** Ac - cor - da - te a .

(comparendo sulla soglia)

A Ben giun.to lo stra.nie.ro!tet.to mi.o.

si.lo al vi - an - dan.te.

pp

MINA

ALL^o MOSSO $\text{♩} = 144$

(Qual voce mai!..)

(avanzandosi)

A Chi ge - me?..

28

ALL^o MOSSO $\text{♩} = 144$

pp

pp

MINA

(correndo a' suoi piedi)

U . n'in . fe . li . ce... A .

ARO.

Mi . na!

EGR.

A .

The first system of the musical score. It includes vocal staves for MINA, ARO., and EGR., and a piano accompaniment. The lyrics are "U . n'in . fe . li . ce... A ." for MINA and "Mi . na! A ." for EGR. The piano part features a complex, flowing melody in the right hand and a more rhythmic accompaniment in the left hand.

rol . do! Gran Di o!

A

Gran Di o!

E

rol . do! Gran Di o!

The second system of the musical score. It includes vocal staves for M., A., and E., and a piano accompaniment. The lyrics are "rol . do! Gran Di o!" for M. and "Gran Di o!" for A. and E. The piano part continues with a complex, flowing melody in the right hand and a more rhythmic accompaniment in the left hand.

The third system of the musical score, featuring piano accompaniment. It includes a grand staff with treble and bass clefs. The right hand plays a complex, flowing melody, while the left hand provides a rhythmic accompaniment. The system concludes with a double bar line and a final chord.

ALLEGRO $\text{♩} = 116$
ARO. *declamato*

[29] Ah da me fuggi, in . volati, nè t'appressar più ma . i...

ALLEGRO $\text{♩} = 116$

A I ca . ri miei, la pa . tri . a, tut . to per te la . scia . i... Qui

marcato

vol . li in pa . ce vi . ve . re, sot . trar . mia di . so . no . re, e

[30]

A tu vi giun . gi a schiu . der . mi no . vel . lo infer . no in

A

cor?.. Va, va, va, va..... non vo.

ff

p

ff

A

ler mi a stringer, va, va, va, va

f

ff

A

.....non voler mi a stringere a..... ma ledir ti ancor.

E.C.B.

Cantabile

La

[31] $\text{♩} = 108$

p

E

pa . . tria legge vin . dice il san . . gue mio chie.

E

2 .

de, e me fuggen teed e su le.....

E

Mi na seguir vo le . . . a: del . . . le tempe ste

E

l'im peto la tras . . . se a ple di tuci... A .

marcato

E

rol . . . do, se più mo . . . glie no mar . . . la tu non

E

f

puoi, an - to - ra ell'è mia fi - glia, ancor mia figlia el.

MINA

pp

Ta - ci, mio pa - dre, calmati,

E

l'è, rispettala, si - gnor.

32

p

V

ri - par - tire - mo or o - ra; lo stes - so tet - to ac - cogliere non

M

f (ad Aroldo)

puote entrambi anco - ra. Ah! troppo fui col - pe - vole, in - degna ne son

f col canto

p

M. *i. o;* ma se al tuo piè qui tras - semi

33 *a tempo pp*

m.s.

m.d.

M. l'al - to voler di Di - o. un so - lo accen - to,

m.d.

M. l'ul - timo, a - scol - ta, A.rol - do, ancor, a - scolta. A.

m.d. *cres.*

M. - rol - do, a - scolta, A.rol - do, un solo ac - cen - to,

f *pp* *poco allarg.* *p* *b2*

M

l'ul - ti - mo.

pp

M

34 *Allo - ra che gl'an - ni avran.....do mo il co - re, e bian - co il mio*

LARGO $\text{♩} = 50$
con dolore

LARGO $\text{♩} = 50$

M

cri - ne sarà pel do - lo - re, allor.....che quest'oc - chi fian mu - ti di

morendo *pp*

M

pian - to, e al fin.....l'ora estre - ma suona - re m'u - drò... non tor - mi la

allarg. *con espansione*

allarg. *pp*

M
ARO. spe - me, la spe - me soltan - to che allor per - do - na - ta almeno, almeno mor.

(Ah)

M
A
EGB..

-rò.

trop - pa è la pro - va!.. non reg - ge il mio co - re!.. com

Un pa - dre in - fe - li - ce che in pian - to qui

35

A
E

-mos - so misen - to..... da tanto do - lo - re!)

ve - di, per - do - na, ti gri - da cadendo a' tuoi pie - di.

(sulla porta della casa)

BRI.

Il Giusto un di ha det - to:

Il sas - so scu -

B

-glia - ta sia pri - ma du que - gli ch'è sen - za pre -

B

-ca - to! E allor per - do na - ta la don - na s'al -

36

ARO.

(Le la - grime frenar, frenar non

EG.B.

Perdo - na.

B

-zò. Perdo - na.

MINA

marcato assai

Arol - do!.. che veg - go!..

Ah spero in quel

so!)

(Ohi..

Perdona,perdo - na.

Per.

pianto!.. Io pur pian - si tan - to,tan - to,tan - to,pian - si

.mè!)

Ti pla - ca, deh ce - di...

- do - - - na, per - do

(s'abbracciano)
 tanto... Ah gra.zie, gran Di - o!.. Per sem-pre al mio
 (come ispirato)
 con enfasi Sei per-do-na-ta. Per sem-pre al mio
 Ah perdona, per dona.
 na-perdona, per dona.
 co - re, per sempre, per sempre al mio cor.
 co - re, per sempre, per sempre al mio cor.
 Oh istan - te su-bli-me!
 Oh istan - te su-
 p

M
Tri.on - fi la leg - ge di.vi - na d'a.

A
Tri.on - fi la leg - ge di.vi na d'a

E
Oh gioia insperata! Tri.on fi la leg - ge di.vi - na d'a.

B
bli - mel Oh gioia insperata! Tri.on fi la leg - ge di vi - na d'a.

ff

(Quadro, e cala la tela)

M
-mor!!!

A
-mor!!!

E
-mo !!!

B
-mor!!!

ff